



Band Sight Reading Composition Criteria

The composition criteria for MSHSAA sight reading selections were **revised** in 2013-14. As a result, the committee determined that it would be beneficial to music directors throughout the state to have this criterion available to assist in preparations for sight reading. With this information in hand, directors will have a better understanding of the difficulty of the selection that will be used and will know what to expect in regard to rhythms, ranges, time signatures, etc. **Selections should not reflect any patriotic or sacred context.**

Class 1 – Instrumentation

- 1 Flute/Oboe/Mallets parts
- 2 Bb Clarinet parts
- 1 Bb Bass Clarinet/Bassoon (doubled in bass part)
- 1 Eb Alto Saxophone
- 1 Tenor Saxophone
- 1 Eb Baritone Saxophone
- 2 Bb Trumpet parts
- 1 French horn in F part (doubled in other parts)
- 1 Trombone part (doubled in Tenor Saxophone)
- 1 Baritone (treble and bass clef parts provided)
- 1 Bass part (doubled in Bassoon, Bb Bass Clarinets, Baritone Sax and TC & BC Baritone)
- 1 Percussion (snare drum, bass drum, cymbals and optional timpani)

Fundamental Skills: The piece may include **any** of the following but should not include **all** of the listed fundamental skills. The piece should contain two contrasting styles. A fundamental understanding of **staccato, marcato, legato, accents** and full complement of **dynamic range including sfz, crescendo and decrescendo**.

The selection should be approximately 2 1/2 minutes or less in length.

Ranges	Octave and a third (within the established key signature)
Keys	F, Bb, Eb, and relative minors
Meters	2/4, 3/4, 4/4
Rhythms	Dotted quarter/eighth; straight 16ths; simple syncopation at m.m. 88-92
Percussion	Bass drum, snare drum, cymbal is required. Optional timpani and mallets are doubled in the flute/oboe parts.

Class 2 – Instrumentation

- 1 Flute part
- 1 Oboe/Mallet part
- 1 Bassoon (doubled in other parts)
- 2 Bb Clarinet parts
- 1 Bb Bass Clarinet (doubled in other parts)
- 1 Eb Alto Saxophone (some divisi)
- 1 Bb Tenor Saxophone (doubled in other parts)
- 1 Eb Baritone Saxophone (doubled in other parts)
- 2 Bb Trumpet parts
- 1 French horn in F (double in other parts)
- 2 Trombone parts
- 1 Baritone (treble and bass clef parts provided)
- 1 Bass
- 1 Percussion (snare drum, bass drum, cymbal, mallet and timpani)

Fundamental Skills: The piece may include **any** of the following but should not include **all** of the listed fundamental skills. The piece should contain two contrasting styles. A fundamental understanding of **staccato, marcato, legato, accents** and full complement of **dynamic range including sfz, crescendo and decrescendo**.

The selection should be approximately 2 1/2 minutes or less in length.

Ranges	Octave and a third (within the established key signature)
Keys	F, Bb, Eb, and relative minors
Meters	2/4, 3/4, 4/4
Rhythms	Dotted quarter/eighth; straight 16th; dotted 8 th and 16ths, 8 th and 2 16ths, 2 16ths and 8 th , simple syncopation at m.m. 92-100.
Percussion	Bass drum, snare drum, cymbal and timpani are required. Mallets are doubled in the oboe part.

Class 3 – Instrumentation

- 2 Flute parts
- 1 Oboe part
- 1 Bassoon (doubled in Bass)
- 3 Bb Clarinet parts
- 1 Bb Bass Clarinet (doubled in Bass)
- 2 Eb Alto Saxophone parts
- 1 Tenor Saxophone (doubled in Baritone)
- 1 Baritone Saxophone (doubled in Bass)
- 3 Bb Trumpet parts
- 2 French horn in F
- 2 Trombone parts
- 1 Baritone (bass and treble clefs available, doubled in Tenor Saxophone)
- 1 Bass

Percussion: snare drum, bass drum, cymbals, mallet and timpani

Fundamental Skills: The piece may include **any** of the following but should not include **all** of the listed fundamental skills. The piece may contain up to three contrasting styles. A fundamental understanding of **staccato, marcato, legato, accents** and full complement of **dynamic range including sfz, crescendo and decrescendo**.

The selection should be approximately 3 minutes or less in length.

Ranges	Octave and a third (within the established key signature)
Keys	F, Bb, Eb, Ab and relative minors
Meters	2/4, 3/4, 4/4, and Cut Time
Rhythms	Dotted quarter/eighth; straight 16th; dotted 8th and 16ths, 8th and 2 16ths, 2 16ths and 8th, simple syncopation at m.m. 92-100; ties over bar lines and one beat triplets.

Class 4 – Instrumentation

- 2 Flute part
- 1 Oboe part
- 1 Bassoon part
- 3 Bb Clarinet parts
- 1 Bb Bass Clarinet (doubled in Bass)
- 2 Eb Alto Saxophone parts
- 1 Tenor Saxophone (doubled in Baritone)
- 1 Baritone Saxophone (doubled in Bass)
- 3 Bb Trumpet parts
- 2 French horn in F (some divisi)
- 3 Trombone parts
- 1 Baritone (treble and bass clefs available)
- 1 Bass
- 1 String Bass (double the bass line)

Percussion: snare drum, bass drum, cymbals, mallet and timpani

Fundamental Skills: The piece may include **any** of the following but should not include **all** of the listed fundamental skills. The piece may contain up to three contrasting styles. A fundamental understanding of **staccato, marcato, legato, accents** and full complement of **dynamic range including sfz, crescendo and decrescendo**.

The selection should be approximately 3 minutes or less in length.

Ranges	Two octaves (within the established key signature)
Keys	F, Bb, Eb, Ab, C, and relative minors, and some chromaticism.
Meters	2/4, 3/4, 4/4, 6/8, and Cut Time
Rhythms	Dotted quarter/eighth; straight 16th; dotted 8th and 16ths, 8th and 2 16ths, 2 16ths and 8th, simple syncopation at m.m. 92-100; ties over bar lines and one beat triplets.

Class 5 – Instrumentation

- 2 Flute part
- 1 Oboe part
- 1 Bassoon part
- 3 Bb Clarinet parts
- 1 Bb Bass Clarinet part
- 2 Eb Alto Saxophone parts
- 1 Bb Tenor Saxophone
- 1 Eb Baritone Saxophone
- 3 Bb Trumpet parts
- 4 French horn in F
- 3 Trombone parts
- 1 Baritone (treble and bass clefs available)
- 1 Bass
- 1 String Bass (double in bass line)

Percussion: snare drum, bass drum, cymbals, mallet and timpani

Fundamental Skills: The piece may include **any** of the following but should not include **all** of the listed fundamental skills. The piece may contain up to three contrasting styles. A fundamental understanding of **staccato, marcato, legato, accents** and full complement of **dynamic range including sfz, crescendo and decrescendo**.

The selection should be approximately 4 minutes or less in length.

Ranges	Two octaves, extended range (within the established key signature)
Keys	F, Bb, Eb, Ab, C, relative minors, and some chromaticism.
Meters	2/4, 3/4, 4/4, 6/8, and Cut Time
Rhythms	Dotted quarter/eighth; straight 16th; dotted 8th and 16ths, 8th and 2 16ths, 2 16ths and 8th, simple syncopation at m.m. 92-100; ties over bar lines, one and two beat triplets and more independent part playing.



Full Orchestra Sight Reading Composition Criteria for Class 5

The composition criteria for MSHSAA sight reading selections were **revised** in 2013-14. As a result, the committee determined that it would be beneficial to music directors throughout the state to have this criterion available to assist in preparations for sight reading. With this information in hand, directors will have a better understanding of the difficulty of the selection that will be used and will know what to expect in regard to rhythms, ranges, time signatures, etc.

Key Signatures

- Key Signatures will be limited to the following:
C, G, D, F, Bb, Eb major.
- There should be at least **one** key signature change per piece.

Meters

- Meters will be limited to the following:
2/4, 3/4, 4/4, Cut Time, 6/8

Tempo

- Tempi will be no slower than 72 beats per minute and no faster than 120 beats per minute.
- For continuous pieces, there will be at least **one** tempo change, but **no** more than **two**.

Clefs and Transpositions

- Viola can have limited use of treble clef.
- Cello can have limited use of tenor clef.
- Bassoon and trombone will use bass clef only.
- All French horn parts will be in F.
- All clarinet parts will be in Bb.
- All trumpet parts will be in Bb.

Position Work for Strings

- 3rd position and minimal use of 5th position may be used in the violin 1 part only.
- Minimal 3rd position work may be used in the violin 2 and viola parts.
- Half, 2nd, 3rd and 4th position work may be used in the cello part.
- Half position to the fourth position work may be used in the bass part.

Divisi

- Limited use of divisi parts may be written.

Repeats

- 1st and 2nd endings may be used.
- D.C. and D.S may be used.
- Fine may be used.
- All signs and instructions will be clearly marked.

Bowings

- detache, staccato, slurs, hooked bowing, marcato, spiccato, loure

Rhythm

- Whole, half, quarter, eighth, including dotted value note patterns will be used.
- Rhythmic patterns that are tied over the bar line, mixed values with 16th and dotted 8th notes may be used. Dotted 8th and 16th notes may be used in syncopation. However, continual syncopation patterns that are ever changing cannot be used (i.e. 2 measures one pattern, and then next 2 measures pattern changes, etc.).

Length of Piece

- The piece will be 3-5 minutes in length.

General Page Layouts

- All directions will be clearly marked.
- Music will be of published type-set or computer generated quality.
- There will be **no** page turn problems.

Instrumentation:

- Flute 1 part; Flute 2 may be written, but with no essential soloistic passages.
- Oboe 1 Part. Oboe 2 may be written, but with no essential soloistic passages.
- Clarinet 1 and 2 Parts.
- Bassoon 1 part. Bassoon 2 may be written, but with no essential soloistic passages.
- Horn 4 Parts
- Trumpet 3 Parts
- Trombone 3 Parts
- Tuba
- Percussion: Snare Drum, Bass Drum, Cymbals and Timpani. Optional Mallet percussion and Harp may be written.
- Violin 1
- Violin 2
- Viola
- Cello
- Bass



Second Full Orchestra Sight Reading Composition Criteria for Class 3 and 4

Key Signatures

- Key Signatures will be limited to the following:
C, G, D major.
- There should be at least **one** key signature change per piece.

Meters

- Meters will be limited to the following:
2/4, 3/4, 4/4, Cut Time

Tempo

- Tempi will be no slower than 72 beats per minute and no faster than 108 beats per minute.
- For continuous pieces, there will be at least **one** tempo change, but **no** more than **two**.

Clefs

- Viola will use **only** alto clef.
- Cello and Bass will use **only** bass clef.

Position Work for Strings

- Minimal 3rd position work may be used in the violin 1 part only.
- Minimal 4th position work may be used in the cello.
- Primarily 1st position with minimal 4th position work used in the bass.

Divisi

- There will be **no** divisi parts written.

Multiple Stops

- Multiple stops will be limited to all open strings or open strings with one finger used.

Repeats

- 1st and 2nd endings may be used.
- D.C. and D.S may be used.
- Fine may be used.
- All signs and instructions will be clearly marked.

Bowings

- detache, staccato, slurs, hooked bowing, spiccato, marcato, loure.

Rhythm

- Whole, half, quarter, eighth, including dotted values, and straight 16th note patterns will be used.
- Limited use of tied notes over bar lines may be used.
- Simple Syncopation may be used; however, continual syncopation patterns that are ever changing cannot be used (i.e. 2 measures one pattern, then next 2 measures pattern changes, etc.).

Length of Piece

- The piece will be 3-5 minutes in length.

General Page Layouts

- All directions will be clearly marked.
- Music will be of published type-set or computer generated quality.
- There will be **no** page turn problems.

Instrumentation

- Flute 1 part; Flute 2 may be written, but with no essential soloistic passages.
- Oboe 1 part; Oboe 2 may be written, but with no essential soloistic passages.
- Clarinet – 1 and 2 part
- Bassoon – 1 part; Bassoon 2 may be written, but with no essential soloistic passages.
- Horn – 2 parts
- Trumpet – 2 or 3 parts
- Trombone 2 or 3 parts
- Tuba
- Percussion – snare drum, bass drum, cymbals and tympani. Optional mallet percussion and harp may be written.
- Violin 1
- Violin 2
- Viola
- Cello
- Bass



Third Full Orchestra Sight Reading Composition Criteria for Class 1 and 2

Key Signatures

- Key Signatures will be limited to the following:
C, G, D major.
- There shall be **no** key signature change in the selection.

Meters

- Meters will be limited to the following:
2/4, 3/4, 4/4

Tempo

- Tempi will be no slower than 72 beats per minute and no faster than 108 beats per minute.
- For continuous pieces, there will be at least **one** tempo change, but **no** more than **two**

Clefs

- Viola will use only alto clef.
- Cello and Bass will use only bass clef.

Position Work for Strings

- Recommend cello and bass stay primarily in 1st position.

Divisi

- There will be **no** divisi parts written.

Repeats

- 1st and 2nd endings may be used.
- D.C. may be used – No D.S.
- Fine may be used.
- All signs and instructions will be clearly marked.

Bowing

- detache, staccato, legato and detached slurs, etc.; **No spiccato.**

Rhythm

- Whole, half, quarter, eighth, including dotted values, and straight 16th note patterns will be used.
- Limited use of tied notes over bar lines may be used.
- Simple Syncopation may be used; however, continual syncopation patterns that are ever changing cannot be used (i.e. 2 measures one patter, then next 2 measures pattern changes, etc.).

Length of Piece

- The piece will be 3-5 minutes in length.

General Page Layouts

- All directions will be clearly marked.
- Music will be of published type-set or computer generated quality.
- There will be **no** page turn problems.

Instrumentation

- Flute – 1 part; Flute 2 may be written, but with no essential soloistic passages.
- Oboe – 1 part; Oboe 2 may be written, but with no essential soloistic passages.
- Clarinet – 1 and 2 part
- Bassoon – 1 part. No essential soloistic passages.
- Horn – 1 part
- Trumpet – 2 parts
- Trombone - 2 parts
- Tuba
- Percussion – snare drum, bass drum, cymbals and tympani.
- Violin 1
- Violin 2
- Viola
- Cello
- Bass



String Orchestra Sight Reading Composition Criteria for Class 5

The composition criteria for MSHSAA sight reading selections were **revised** in 2013-14. As a result, the committee determined that it would be beneficial to music directors throughout the state to have this criterion available to assist in preparations for sight reading. With this information in hand, directors will have a better understanding of the difficulty of the selection that will be used and will know what to expect in regard to rhythms, ranges, time signatures, etc.

Key Signatures

- Key Signatures will be limited to the following:
C, G, D, F, Bb major and relative natural minors.
- There should be at least **one** key signature change per piece.

Meters

- Meters will be limited to the following:
2/4, 3/4, 4/4, Cut Time, 6/8

Tempo

- Tempi will be no slower than 72 beats per minute and no faster than 120 beats per minute.
- For continuous pieces, there will be at least **one** tempo change, but **no** more than **two**.

Clefs and Transpositions

- Viola can have limited use of treble clef.
- Cello can have limited use of tenor clef.

Position Work for Strings

- 3rd position and minimal use of 5th position may be used in the violin 1 part only.
- Minimal 3rd position work may be used in the violin 2 and viola parts.
- Half, 2nd, 3rd and 4th position work may be used in the cello part.
- Half position to the fourth position work may be used in the bass part.

Divisi

- Limited use of divisi parts may be written.

Repeats

- 1st and 2nd endings may be used.
- D.C. and D.S may be used.
- Fine may be used.
- All signs and instructions will be clearly marked.

Bowings

- detache, staccato, slurs, hooked bowing, marcato, spiccato, loure

Rhythm

- Whole, half, quarter, eighth, sixteenths, including dotted value note patterns will be used.
- Rhythmic patterns that are tied over the bar line, mixed values with 16th and dotted 8th notes may be used. Dotted 8th and 16th notes may be used in syncopation. However, continual syncopation patterns that are ever changing cannot be used (i.e. 2 measures one pattern, and then next 2 measures pattern changes, etc.).

Length of Piece

- The piece will be 3-5 minutes in length.

General Page Layouts

- All directions will be clearly marked.
- Music will be of published type-set or computer generated quality.
- There will be **no** page turn problems.

Instrumentation:

- Violin 1
- Violin 2
- Violin 3 (Viola TC)
- Viola
- Cello
- Bass



String Orchestra Sight Reading Composition Criteria for Class 3 and 4

Key Signatures

- Key Signatures will be limited to the following:
C, G, D major and relative natural minors.
- There should be at least **one** key signature change per piece.

Meters

- Meters will be limited to the following:
2/4, 3/4, 4/4, Cut Time

Tempo

- Tempi will be no slower than 72 beats per minute and no faster than 108 beats per minute.
- For continuous pieces, there will be at least **one** tempo change, but **no** more than **two**.

Clefs

- Viola will use **only** alto clef.
- Cello and Bass will use **only** bass clef.

Position Work for Strings

- Minimal 3rd position work may be used in the violin 1 part only.
- Minimal 4th position work may be used in the cello.
- Primarily 1st position with minimal 4th position work used in the bass.

Divisi

- There will be **no** divisi parts written.

Multiple Stops

- Multiple stops will be limited to all open strings or open strings with one finger used.

Repeats

- 1st and 2nd endings may be used.
- D.C. and D.S may be used.
- Fine may be used.
- All signs and instructions will be clearly marked.

Bowings

- detache, staccato, slurs, hooked bowing, spiccato, marcato, loure.

Rhythm

- Whole, half, quarter, eighth, including dotted values, and straight 16th note patterns will be used.
- Limited use of tied notes over bar lines may be used.
- Simple Syncopation may be used; however, continual syncopation patterns that are ever changing cannot be used (i.e. 2 measures one pattern, and then next 2 measures pattern changes, etc.).

Length of Piece

- The piece will be 3-5 minutes in length.

General Page Layouts

- All directions will be clearly marked.
- Music will be of published type-set or computer generated quality.
- There will be **no** page turn problems.

Instrumentation

- Violin 1
- Violin 2
- Violin 3 (Viola TC)
- Viola
- Cello
- Bass



String Orchestra Sight Reading Composition Criteria for Class 1 and 2

Key Signatures

- Key Signatures will be limited to the following:
C, G, D major and relative natural minors.
- There shall be **no** key signature change in the selection.

Meters

- Meters will be limited to the following:
2/4, 3/4, 4/4

Tempo

- Tempi will be no slower than 72 beats per minute and no faster than 108 beats per minute.
- For continuous pieces, there will be at least **one** tempo change, but **no** more than **two**

Clefs

- Viola will use only alto clef.
- Cello and Bass will use only bass clef.

Position Work for Strings

- Recommend cello and bass stay primarily in 1st position.

Divisi

- There will be **no** divisi parts written.

Repeats

- 1st and 2nd endings may be used.
- D.C. may be used – No D.S.
- Fine may be used.
- All signs and instructions will be clearly marked.

Bowing

- detache, staccato, legato and detached slurs, etc.; **No spiccato.**

Rhythm

- Whole, half, quarter, eighth, including dotted values, and straight 16th note patterns will be used.
- Limited use of tied notes over bar lines may be used.
- Simple Syncopation may be used; however, continual syncopation patterns that are ever changing cannot be used (i.e. 2 measures one pattern, and then next 2 measures pattern changes, etc.).

Length of Piece

- The piece will be 3-5 minutes in length.

General Page Layouts

- All directions will be clearly marked.
- Music will be of published type-set or computer generated quality.
- There will be **no** page turn problems.

Instrumentation

- Violin 1
- Violin 2
- Violin 3 (Viola TC)
- Viola
- Cello
- Bass



Choral Sight Reading Composition Criteria for Class 1

PLEASE NOTE: The following represent the maximum allowable parameters **not** requirements for each piece. Works must be unaccompanied and must include a keyboard reduction.

METER: 2/4, 3/4, 4/4; **No** meter change.

KEY: Basic major keys, in appropriate range and tessitura for young voices, up to two sharps or two flats (C, G, D, F, Bb). **No** modulations.

HARMONY: Simple altered chords approached or left stepwise; Melodic skips in the I, IV, V chords only; **No** augmented 4ths or diminished 5ths.

TEXTURE: Homophonic, **no** polyphony.

RHYTHM: Basic patterns using eighth, quarter, half and whole notes and rests. Dotted values of quarter note or larger. Literature shall contain **no** rhythmic polyphony.

CADENCE: Authentic and plagal cadences only (**no** deceptive cadences)

LENGTH: 24 measures; approximate duration 1-2 minutes.

VOICES: SATB, SSA, TBB. Mixed SAB is available for choirs that perform SAB literature in concert.

TEXT: Secular in English; Suitable for school or concert use; **no** Patriotic.

RANGES:

The diagram illustrates the vocal ranges for six voice parts. The top row contains Soprano I, Soprano II (for SSA only), and Alto, all using treble clefs. The bottom row contains Tenor, Baritone (for TBB and SAB), and Bass, using a mix of treble and bass clefs. Each staff shows a single note on a line, with a diagonal line indicating the range of the voice part.



Choral Sight Reading Composition Criteria for Class 2 and 3

PLEASE NOTE: The following represent the maximum allowable parameters **not** requirements for each piece. Works must be unaccompanied and must include a keyboard reduction.

METER: 2/4, 3/4, 4/4; **No** meter change.

KEY: Basic major keys, in appropriate range and tessitura for young voices, up to three sharps or three flats (C, G, D, F, Bb, Eb). **No** key of A and **no** modulations.

HARMONY: Simple altered chords approached or left stepwise; Melodic skips in the I, IV, V chords only; **No** augmented 4ths or diminished 5ths.

TEXTURE: Predominantly homophonic. **No** more than 20% polyphony.

RHYTHM: Basic patterns using eighth, quarter, half and whole notes and rests. Dotted values of quarter note or larger. **No** more than 20% of the measures shall contain rhythmic polyphony.

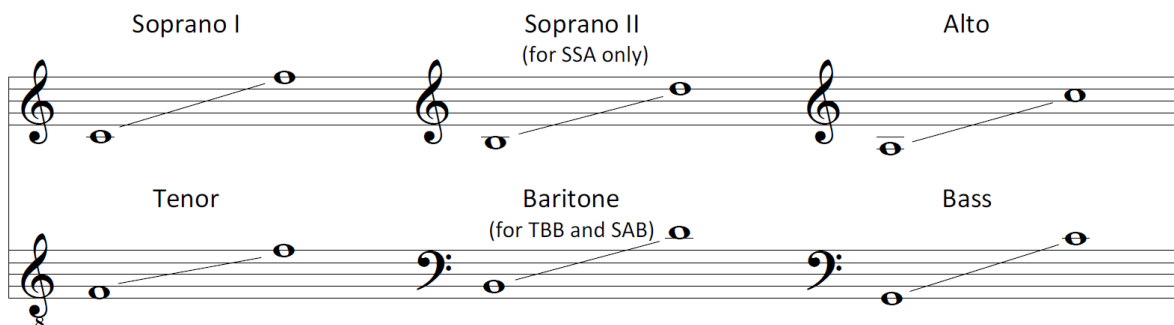
CADENCE: Authentic and plagal cadences only (**no** deceptive cadences)

LENGTH: 24-32 measures; approximate duration 1-2 minutes.

VOICES: SATB, SSA, TTB. SAB is available for choirs that perform SAB literature during performance.

TEXT: Secular in English; Suitable for school or concert use; **no** Patriotic.

RANGES:

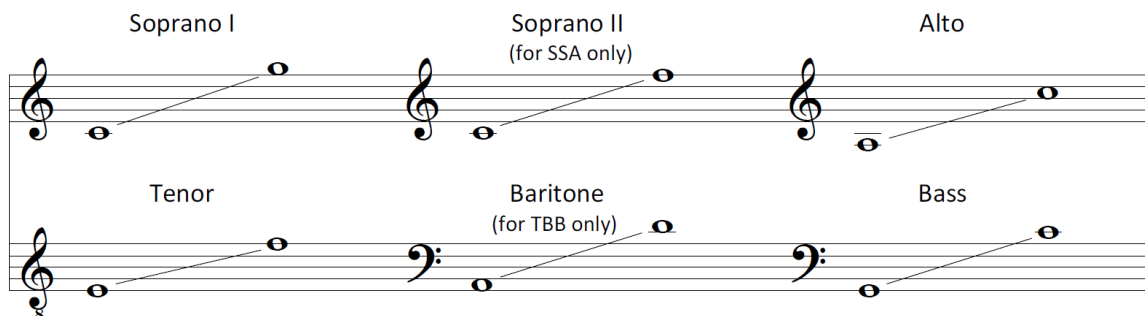




Choral Sight Reading Composition Criteria for Class 4

PLEASE NOTE: The following represent the maximum allowable parameters **not** requirements for each piece. Works must be unaccompanied and must include a keyboard reduction.

- METER:** 2/4, 3/4, 4/4; maximum of one meter change (No returning to previous key).
- KEY:** Basic major keys, in appropriate range and tessitura for young voices, up to four sharps or four flats (C, G, D, F, Bb, Eb). **No** A, E or Ab keys. **No** modulations.
- HARMONY:** Simple altered chords approached or left stepwise; Melodic skips in the I, IV, and V7 chords; **No** augmented 4ths or diminished 5ths.
- TEXTURE:** Predominantly homophonic (**no** more than 20% polyphony)
- RHYTHM:** Basic patterns using eighth, quarter, half and whole notes and rests. Dotted values of quarter note or larger; one beat triplet; notes tied across bar lines. **No** more than 20% of the measures shall contain rhythmic polyphony.
- CADENCE:** Authentic, and plagal
- LENGTH:** 32 measures; approximate duration 1-2 minutes.
- VOICES:** SATB, SSA, TBB.
- TEXT:** Secular in English; Suitable for school or concert use; **no** Patriotic.
- RANGES:**





Choral Sight Reading Composition Criteria for Class 5

PLEASE NOTE: The following represent the maximum allowable parameters **not** requirements for each piece. Works must be unaccompanied and must include a keyboard reduction.

METER: 2/4, 3/4, 4/4; maximum of one meter change and return

KEY: Basic major keys, in appropriate range and tessitura for young voices, up to four sharps or four flats (C, G, D, E, F, Bb, Eb). May use accidentals; but **No** A or Ab keys. A maximum of one modulation to relative or parallel minor, dominant or subdominant keys (and return) using common chord modulation.

HARMONY: Simple altered chords approached or left stepwise; Melodic skips in the I, IV, and V7 chords; **No** augmented 4ths or diminished 5ths.

TEXTURE: Predominantly homophonic (**no** more than 20% polyphony)

RHYTHM: Basic patterns using eighth, quarter, half and whole notes and rests. Dotted values of quarter note or larger; one beat triplet; notes tied across bar lines. **No** more than 20% of the measures shall contain rhythmic polyphony.

CADENCE: Authentic, and plagal

LENGTH: 32-40 measures; approximate duration 1-2 minutes.

VOICES: SATB, SSA, TBB.

TEXT: Secular in English; Suitable for school or concert use; **no** Patriotic.

RANGES:

